



Early Journal Content on JSTOR, Free to Anyone in the World

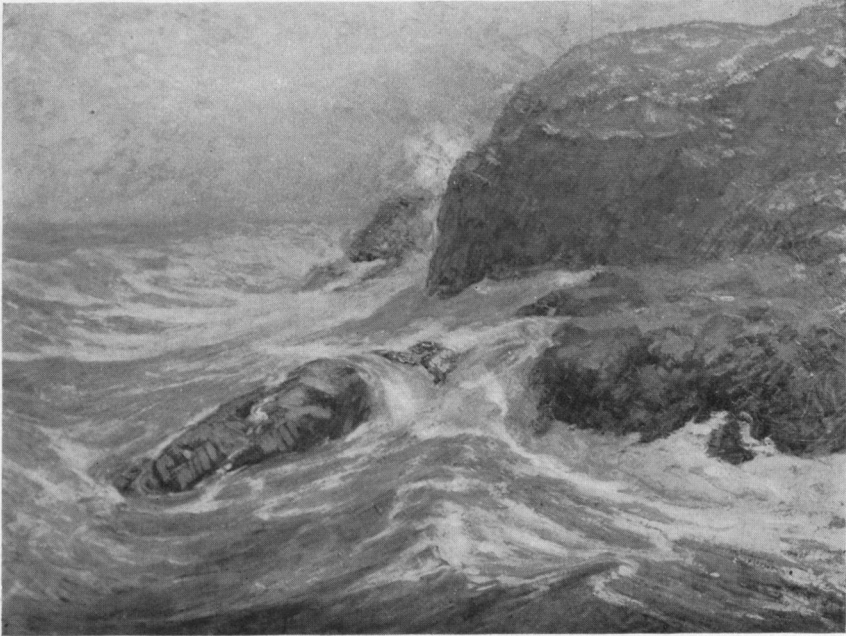
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



THE WHITE TIDE

PAUL DOUGHERTY

A MUSEUM WITH A FORTUNE

BY LEILA MECHLIN

SPECIAL interest attaches itself to the Worcester Art Museum not only on account of its past record but because of its future possibilities. Few museums have accomplished as much in so brief a time and few in this country are as richly endowed.

About fourteen years ago the late Stephen Salisbury conceived the idea of establishing an art museum in Worcester and called a meeting of his fellow townsmen at his home to talk the matter over. Apparently the proposition met with immediate favor, for at that meeting a museum corporation was formed, a site and one hundred thousand dollars, to be divided equally between building and maintenance funds, donated. By October, 1896, Stephen C. Earle had been appointed architect and a plan had been made and accepted; the corner-stone of the building, a dignified structure of granite and light-colored brick in the

Italian Renaissance style, was laid on June 24, 1897, and eleven months later, May 10, 1898, the Museum was opened to the public with a loan exhibition, arranged through co-operation with the Worcester Art Society.

Possibly had Mr. Salisbury not taken the initiative and donated both the site and a sufficient sum to stimulate interest, the Worcester Art Museum might never have come into existence, but it is well worth noting that the people of Worcester took an active part in the work. The building and its equipment as originally planned were to cost twice as much as Mr. Salisbury had given for the purpose and an appeal was made through the Worcester press for subscriptions. Directly money began to pour in and before two years had gone, over forty thousand dollars had been given in amounts ranging from five cents to three thousand dollars.

Next came the work of acquisition. Here was a treasure house without treasure. Gifts were desired, and straightway forthcoming. A glance at the list of those making contributions indicates the breadth of interest aroused and the real democracy of the movement. The bank clerks of Worcester banded together and gave a cast of "Hermes Resting," the physicians "Apollo Belvedere," the lawyers "Sophocles," the Swedish citizens "The Wrestlers," a boat club the "Warrior of Agasais," a woman's club the "Victory of Samothrace," a political organization "Demosthenes," the employees of a manufactory "Mercury," accessions which, while not costly, were eminently desirable. It has been suggested, that the fact that so many of the donors to the Worcester Art Museum were working people, explains the preponderance of attendance on Sunday, over twenty-three thousand visitors being recorded during the past year on this day against something more than a fourth that number on the six week days, but whether this may be so or not, there is no shadow of doubt that interest is sustained and that this museum, despite its present endowment, is still an institution of the people.

For seven years after it was opened to the public the Worcester Art Museum passed a comparatively stereotyped existence; establishing a school, setting forth loan exhibits and making modest acquisitions as its means permitted. Then Stephen Salisbury died, naming it in his will as residuary legatee to his estate, valued at between three and four million dollars, and it came into a fortune. Not at once did the legacy, carrying with it almost unprecedented power, become available. Litigation followed, which is but yet barely at an end, so that only now is the wealth, furnishing so splendid an opportunity, becoming available. And now, quite naturally, the question is being asked, what disposition will be made of it? Will the traditions of the past be followed or will new traditions be made? Within reason, those in authority will have almost limitless choice. This Museum may now enter the foreign markets in competition for the great works of the old masters, it may ex-

tend the hand of patronage to contemporary painters, it may send searchers into the field for rare curios, or foster and stimulate native craftsmanship—it may be built up as a storehouse, or made a vitalizing force—a monument witnessing to the past or a mile post pointing to the future. Certainly there will have to be new buildings, and for these, fortunately, the original plan and site make ample provision.

From the opening of the Museum to the time of his death, a year or more ago, Mr. John G. Heywood, a member of the board of trustees, acted as manager, and to his excellent taste and discriminating judgment is largely due the high standard of the summer exhibitions of American paintings which have become a feature of the museum life. Without exception, these have been selected exhibitions, presenting, as it were, each year the cream of the season's output. From 1900 to 1907 prizes were given annually to the two or three paintings adjudged most meritorious by an expert jury. Last year, however, a change was made. The board of directors voted to buy at least one painting from the exhibition instead of giving prizes, and before the end of the summer



WHITE BUTTERFLIES

MARY L. MACOMBER



GIRL PLAYING SOLITAIRE

FRANK W. BENSON

not a single painting but four had been added to the permanent collection. This season the same course was followed, and Frank W. Benson's "Girl Playing Solitaire," showing well-sustained values and subtle relation of tones; Mary Cassatt's characteristic portrayal of a "Mother and Child"; Charles W. Hawthorne's "Venetian Girl," in which the spirit of modernity is mingled with the sentiment of tradition; a landscape, "The Clearing," tender and veracious, by J. Francis Murphy; and an "Autumn Sunset," by D. W. Tryon, of special charm, were purchased. Quite as high a standard was upheld by the exhibition this summer as heretofore, and perhaps a little more catholicity was shown in its selection. For example, with the conservative, toneful works of E. C. Tarbell, Ballard Williams, William Sartain, Charles H. Davis, and others, were

included paintings less grave but equally vital by such men as Daniel Garber, George Bellows, Jerome Myers and Philip Little, who are venturing along new and untried ways. It was not difficult to comprehend the purpose underlying the selection of exhibits. Representative examples of the best current output had been secured but no effort had been made to assume a paternal attitude to the public. Impartially, paintings indicative of present tendencies were set forth, the public being left free to form its own estimate of value.

Pictures are seen to the best possible advantage in the Worcester Art Museum, for not only is the lighting good, but an agreeable air of informality pervades the galleries, preventing the impression that the exhibits are, as it were, "on parade." But neither lighting nor environment

were essential to remark the merit of certain canvases in this recent exhibition. The place of honor in the west gallery was given to the masterly painting by Sargent of a "Mother and Son," lent by Hon. Edward L. Davis, which by permission is reproduced as the frontispiece in this issue of "Art and Progress"—a work in which the artist has risen above his art and with keen, sympathetic insight has rendered, through consummate skill, a virile interpretation of gentle character which, because of its truth, must prove enduring; while in the east gallery, equally well placed, was a portrait by Cecelia Beaux of Mrs. Daniel Merriman, the wife of the President of the Museum, which was no less vital, sympathetic or convincing. Reticent in handling, yet declaring, to the observant, exceptional merit, was a painting by Mary L. Macomber, "White Butterflies," which in its loving execution recalled the works of the "Little Dutchmen," and in its purity both of color and sentiment re-echoed the note struck by the Pre-Raphaelites with, however, more refinement.

As the years have passed the Worcester Art Museum has acquired quite a collection of American paintings, both of the early period and of that following the birth of the Hudson River School. That these pictures were given place and found in accord with the transient exhibits was interesting and is noteworthy.

No museum is always wise in matter of acquisitions, but Worcester has been discreet and purchased chiefly from its exhibitions—not always great paintings, to be sure, but good ones, which at the time well merited the distinction. One of the most important acquisitions of the past year is "The Peacock," in colored glass, by John LaFarge, a work which has engrossed the artist more or less for over twenty years and which is truly an enviable possession.

I have said that the management of the Museum was for a number of years conducted by Mr. Heywood, but not until last November, when Mr. Philip J. Gentner was elected to the position, has it had a director. All these years the trustees have been looking for the right man for

the place—a man, it is said, who would be recognized as an authority not only in America but abroad, who had executive ability and visions, who would build securely in the present and at the same time be far-seeing—conservative and yet possessing independent convictions.

Born at Wilkes-Barre, Pa., in 1872, Mr. Gentner took his degree of A. B. at Harvard in 1898, having interrupted his college course for nearly two years to engage in special study and travel in Europe. After graduation he taught English Literature and the Fine Arts in the University of Indiana for two years. In 1900 he held an Austin Teaching Fellowship in English and won his A. M. at Harvard. In 1902 he went abroad for two years, and in 1905 he made still a third trip, remaining until last autumn and passing most of his time in Italy, where, in the American School of Classical Studies at Rome, he was Fellow in Mediæval and Renaissance Art. Such is, in part, the record of the man who will direct the policy and shape the future of this richly endowed institution.

That the Director will have the hearty support and sympathetic co-operation of the trustees there is no question, and that in the development of the Museum, service will be a chief consideration, may safely be assumed. No fixed plans have as yet been announced, but an indication of the spirit animating the conduct and shaping the policy of the Museum is given in the following statement, found in the annual report. "With us, the disproportionate attendance on Sundays indicates that Worcester is a very busy place on week days, and should lead us to do all that is possible to increase the attendance between Sundays, and so bring more of the gracious influence of beauty into hard-worked lives. It is hoped that during the coming year the Museum will be able to provide regularly, not only for lectures, but for expert guidance and brief expositions of the pictures and other objects in the Museum to visitors and groups of people, especially children and youth from the schools who are interested, and thus that an increased and more intelligent attendance will result."



PORTRAIT

JOHN S. SARGENT

SEE PAGE 17